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R. EDERHEIMER

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Martin Schongauer

1445-1491



B. 103

The Coat of Arms of the Family von Baldinger

AN EXHIBITION OF ENGRAVINGS BY THE MASTER
TO BE HELD AT THE ADJOINING GALLERIES OF

Mr. R. Ederheimer and

Mr. George S. Hellman

366 FIFTH AVENUE, NEW YORK

DECEMBER 1911



Descriptive Catalogue
OF AN
Exhibition of Engravings
BY

Martin
Schongauer

1495/50 (?) -
1491

WITH AN INTRODUCTION BY

R. Ederheimer



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and to last until the end of the month.

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B. 2

THE VIRGIN RECEIVING THE
ANNUNCIATION

NO. 2 OF CATALOGUE



INTRODUCTION



THREE years ago, after my exhibition of engravings of Lucas van Leyden, (a great artist presented for the first time in America in such a collective display) the dean of dealers of engravings in this country, asked me smilingly, "Now I wonder which of us is going to hold the first Schongauer exhibition in this city?"

Ever since that day this ambition has never left my mind, and in the meantime I have had the opportunity of realizing the difficulty of the

task. For a while the meagre results of extended search in various art centers of Europe led to the belief that a worthily representative exhibition of Schongauer was very nearly impossible of achievement, so rare are his great plates, and so hard to find even the lesser ones. This summer, however, renewed search was rewarded by better fortune, and I have the pleasure of now presenting, in the adjoining galleries of Mr. George S. Hellman and my own, 45 prints of Martin Schongauer, including most of the important works of the first great master of engraving in the 15th century. Among the prints here shown are some which the collector must be glad to have, even if they are not in quite that perfect condition which he does well to insist upon in purchasing the works of great artists whose engravings are more

easily obtainable. A careful examination of the European museums leads to the conclusion that even those prints that have been somewhat mended are well up to the average that can now be obtained abroad, when a collector is lucky enough to find them at all, and the beauty and rarity of these pictures in these instances are ample compensation for what they may lack in a few technical points. But if we can speak with such conviction of what may be termed the lesser creatures among these "rara aves" what shall we say of many of the very greatest plates of Schongauer here included in the very finest states? "Christ Carrying the Cross" and "St. James, assisting the Christian Army against the Saracens," are only two of the very rarest and most important plates in the history of engraving which can be here obtained in the very finest condition. Years may pass by before such prints can again be acquired in such states.

Let it be admitted that such a collection of Schongauer could hardly have been brought together without a little good luck, which in my case took the form of meeting by a mere chance, last summer in Paris, a gentleman well known as one of the greatest of American collectors of rare engravings. I have previously had the pleasure of disposing for him of a considerable number of great Dürers, duplicates from his collection. It is no breach of confidence to name him—Mr. Junius S. Morgan. When it may be added that eleven of the most notable engravings in the present exhibition, made available through Mr. Morgan's friendly and greatly appreciated interest in the idea of a Schongauer exhibition, have been purchased by me from his private collection, further emphasis need hardly be laid on the rare opportunity here afforded to American collectors.



B. 3

THE ANNUNCIATION

No. 3 of CATALOGUE

Martin Schongauer



IS the fact with almost all masters of the 15th century, very little is known about the life of Schongauer. Even the dates of his birth and death are the subject of much diversity of opinion, Bartsch giving the years 1445-1486 or 1499; Ottley, 1453 to 1499; Dr. A. v. Wurzbach, tries in a long article to fix the date of birth about 1450 and, in another essay, 1488 as the date of Schongauer's death. This latter date is based on an entry in the Civil Reg-

ister of Schongauer's native city, Colmar. But by others it is maintained that this entry must have been due to some clerical error. Personally I prefer to accept the dates of that great authority, Lippmann, who states the years to be 1445-1491.

It is apparent that Schongauer's artistic inclinations were strongly affected by the Dutch painters of the 15th century, especially Roger von der Weyden and his school. In Schongauer's interpretation of his religious characters there is that deep and sincerest inspiration such as is seen in the paintings of Fra Angelico. His angels and Virgins are striking in their supreme nobility, and it is hard to imagine more dignity and fineness than in his conception of Christ. In fact it is this type, created by Schongauer, that has appeared again and again in the works of Dürer and Raphael, as in the art of later times.

Especially notable is the divine repose and attitude characteristic of the figure of Christ when appearing to Mary Magdalen as a gardener, (B. 20). This same type is again met with in the representation of God in the prints (B. 70, 71, 72) Nos. 38-40 of this catalogue. This leads to the opinion that the authorities may not have used the right titles for these engrav-

ings, which, however, being once established, are quoted here despite the temptation to believe that Schongauer intended to represent Christ and not God in these three plates. This opinion is confirmed by the representation of God in "The Annunciation" (B. 3) where an absolutely different type is shown.

Although Schongauer was one of the first masters in the art of engraving and the first German whose name has come down to us, no later work surpasses his fine composition of "Christ Carrying the Cross" (B. 21). The grouping, landscape, and characterization combined with the technical supremacy, make it no exaggeration to style this plate as "the masterpiece of engraving." A curious sense for the grotesque is shown in the famous engraving representing "St. Anthony tormented by the Demons," (B. 47); and that the master did not lack a sense of humor is proved in his few subjects of everyday life, here represented by the delightful little genre scene, "The Departure for the Market," (B. 88) a print which seems to have influenced Lucas von Leyden in his "The Wandering Musicians," (L' Espiègle), (B. 159).

Although each print of Schongauer shows his famous monogram, none bears a date, making it thus practically impossible to illustrate his development by his works. Attempts along this line have been made (Wurzbach) but as they cannot possibly be supported by proofs, they have only the interest of personal suppositions.

The descriptive notes in the following catalogue are based on Ottley. Care has been exercised in describing the prints in this collection just as they are; but, indeed, it is difficult to give any adequate idea of the charm and beauty of these rare engravings, so ardently sought after by modern collectors and so difficult to obtain.

It gives me pleasure to take this opportunity of expressing my appreciation to those European dealers who have been of assistance to me in the formation of this collection, and especially to Mr. Junius S. Morgan and Mr. George S. Hellman for their collaboration.

RICHARD EDERHEIMER.



Catalogue

1 The Angel of the Annunciation

Bartsch 1
Ottley 1
Wurzbach. 77

He is standing and turned towards the right. He has a sceptre in his left hand, and with his right appears giving the benediction.

Fine early impression in perfect condition, slightly worn, on paper with the water mark of the Bull's head.

2 The Virgin Receiving the Annunciation

B. 2, O. 2, W. 78

The companion of the last described. She is standing turned toward the left, where on the ground is a vase of flowers.

Very fine early impression in beautiful condition, with the water mark of the Bull's head. From the Theobald Collection.
(See reproduction.)

3 The Annunciation

B. O. 3, W. 48

The Virgin is kneeling on the right, and behind her, on the left, is the Angel also kneeling, although in consequence of the high point of sight chosen by the artist the figure has somewhat the appearance of flying. A vase containing a lily stands in the foreground on the left, and in the sky is the Almighty, surrounded by rays of glory.

One of the most beautiful compositions of the master.

Very fine and in good condition. From the collection of Mr. J. S. Morgan.
(See reproduction.)

4 The Nativity

B. O. 5, W. 50

The Madonna is represented kneeling, adoring the Infant Jesus, who is lying on the ground, behind which are the ox and the ass; and in the background on the left is seen Joseph, accompanied by a female; in the sky, toward the left, are three little angels, whose bodies terminate in the tails of birds, holding a scroll.

Good early impression on paper with the water mark of the Gothic P. Early but too dark, in parts almost looking like a mezzotint.



5 The Same

Lighter impression but worn.

6 The Adoration of the Magi

B. O. 6, W. 5

The Madonna is seated, with the Infant on her lap, on the left. One of the kings is on his knees before him. The two others with the attendants are behind on the right.

Brilliant early impression, with numerous but very clever repairs. (See reproduction.)

7 The Same

Very fine, a little less brilliant, but with less repairs. From the Liphart and J. S. Morgan collections.

8 The Flight Into Egypt

B. O. 7, W. 6

The ass, bearing the Madonna with the Infant on her lap, is turned towards the right. Behind on the same side is Joseph, who is represented pulling down and gathering dates from a palm tree; as-

sisted in the operation by five little angels. The design is upon whole an extremely beautiful one, although the ass is too small for his load.

Unusually strong and brilliant impression.
(See reproduction.)

9 The Same

Less strong but very fine, on paper with the Gothic P. From the J. S. Morgan Collection.

10-21 The Passion of Christ

B. O. 9 to 20

W. 12 to 23

A set of twelve prints. As a complete set of the greatest rarity.

The impressions are early and uniform and aside from a few repairs of great brilliancy.

10 Christ Praying on the Mount of Olives

B. O. 9, W. 12

Strong and early impression, paper with the water mark of the Bull's head. Repaired at the lower right.

11 Christ Taken in the Garden

B. 10, O. 10, W. 13



B. 18

THE ENTOMBMENT OF CHRIST
(FROM THE PASSION)

No. 19 of CATALOGUE

Very fine and early impression. Water mark of the Bull's head.

12 Christ brought before the High Priest

B. O. 11, W. 14

Very fine, on paper with the Gothic P.

13 The Flagellation

B. O. 12, W. 15

Very fine.

14 Christ Crowned with Thorns.

B. O. 13, W. 16

Very early. Thin in spots, apparently once mounted.

15 Christ Before Pilate, Who Is Represented Washing His Hands

B. O. 14, W. 17

Very fine impression.

16 Christ Presented to the People

B. O. 15, W. 18

Very fine, on paper with the Gothic P.

17 Christ Bearing the Cross

B. O. 16, W. 19

Good impression, a little worn.

18 The Crucifixion

B. O. 17, W. 20

Very fine impression on paper with the water mark
of the Bull's head.

19 The Entombment of Christ

B. O. 18, W. 21

Very fine impression.
(See reproduction.)

20 Christ's Descent Into Limbo

B. O. 19, W. 22

Impression of great brilliancy, on paper with the
water mark of the Bull's head.

21 The Resurrection of Christ

B. O. 20, W. 23

Good impression with little margin.

22-23 Duplicates from the Passion Set

22 Christ in the Garden

B. O. 9, W. 12

Good later impression.

23 Christ Crowned with Thorns

B. O. 13, W. 16

Very beautiful impression.



24 Christ Bearing the Cross

B. O. 21, W. 24

This piece which contains upwards of thirty figures, merits perhaps to be considered upon the whole as the artist's most capital production.

"THE MASTERPIECE OF ENGRAVING,"
OF EXTREME RARITY.

Most brilliant impression, in beautiful condition.
From the collection of Mr. J. S. Morgan. (See reproduction.)

25 Christ on the Cross

B. O. 25, W. 10

The Madonna stands at the left and St. John at the right; above are three angels with chalices, catching the blood that drops from the side and hands of Christ.

Extremely fine impression in superb condition.
Paper with the water mark of the Bull's head.
From the collections of Boehm, Baron Festetics and Theobald. (See reproduction.)

26 Christ Appearing to Mary Magdalen

B. O. 26, W. 52.

One of the most beautiful compositions. There is hardly any picture of Christ known, showing as much repose and grandeur of conception. Good impression, a little worn.

- 27 The Madonna Standing, and Seen in Front, with the
Infant in Her Arms.

B. O. 28, W. 65

Very beautiful impression of the charming engraving, cut in the white paper, with the water mark of the Gothic P.

- 28 The Death of the Virgin

B. O. 33, W. 49

The Virgin is represented in a bed covered with a canopy. She is surrounded by several apostles, one of which is handing her a candle; two others are on their knees praying in front at the left.

One of the most capital productions. Very beautiful early impression, a little too dark, cleverly repaired. From the collection of Count Enzenberg.

- 29 St. Thomas, the Apostle

B. O. 44, W. 36

Good early impression from the Arozarena Collection.

30. The Same.

From the collection of Mr. J. S. Morgan.

- 31 St. Anthony, Tormented in the Air by Devils

B. O. 47, W. 9

This piece is one of the most interesting of Schongauer's productions, being the same which Michelangelo copied with great diligence in colors when a youth. Capital plate.



Very fine impression from the Berlin Museum and von Nagler Collections. Very cleverly repaired in the upper part, on paper with the water mark of the Bull's head.

32 The Same

Superb impression from the J. S. Morgan Collection. Slightly cut on the side and top. (See reproduction.)

33 St. Christopher, Carrying the Infant Christ Across the River.

B. O. 48, W. 66

Superb early impression. The upper part has once been cut out and the white paper is almost invisibly restored. A splendid example of the cleverness of print repairing.

34 St. James, the Elder, the Apostle and Patron Saint of Spain, Assisting the Christian Army Against the Saracens

B. O. 53, W. 7

One of Schongauer's largest and most capital productions. **Of extreme rarity.** Most splendid impression, in perfect condition. From the collection of Mr. J. S. Morgan.

(See reproduction.)

- 35 St. John the Baptist, with the Lamb of God upon His Book

B. O. 54, W. 67

Good early impression on paper with the water mark of the Bull's head.

- 36 St. John the Evangelist, Writing His Revelations on the Isle of Patmos

B. O. 55, W. 111

Early impression on paper with the water mark of the Gothic P. Somewhat worn.

- 37 St. Michael, Piercing the Dragon, Which Is Under His Feet

B. O. 58, W. 70

Fine impression on paper with the water mark of the Bull's head.

- 38 The Lord Seated on a Throne, Under a Canopy Supported by Two Angels

B. O. 70, W. 55

He has a globe and sceptre and appears giving the benediction. Very fine impression on paper with the water mark of the Bull's head. From the J. S. Morgan Collection.

- 39 The Madonna Seated on a Throne, at the Right Hand of God.

B. O. 71, W. 54

Behind the throne is a group of three angels in adoration.

Superb impression on paper with the water mark of the Gothic P. From the Prince Paar Collection.



B. 53

ST. JAMES, THE ELDER, ASSISTING THE CHRISTIAN ARMY
AGAINST THE SARACENS

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**40 God Crowning the Madonna, Who Is on Her Knees
Before Him**

B. O. 72, W. 53

Most beautiful plate, in fine impression from the
Collections of Arozarena and J. S. Morgan.

41 The Departure For the Market

Ottley calls this print: A peasant going to join the
army, and leading his horse, on which is seated his
wife with her child behind her.

B. O. 88, W. 11

One of the first genre scenes, of extreme rarity.
Superb impression in extraordinary fine condition.
On paper with the water mark of the Bull's head.
From the J. S. Morgan Collection.
(See reproduction.)

42 The Same

Very good impression of this rare engraving, but
it has been folded across and cut at the bottom
so that the monogram does not appear.
From the Louis Galichon and A. Firnien-Dedot Col-
lection.

43 The Coat of Arms of the House of Erbach

B. O. 99, W. 90.

A young lady standing, holding a rose in her right
hand and an escutcheon in the left. Very scarce,
good impression.

44 The Coat of Arms of the Family von Baldinger

B. O. 103, W. 94

Wild man holding a club in his right hand, and an escutcheon in his left. Very rare.

(See reproduction on cover.)

Bartsch, page 174, No. 15

- 45** Piece falsely attributed to Schongauer, showing his monogram, but apparently not made by that master. Three figures on one plate, on the left a young woman standing in profile and turned towards the right talking and emphasizing her speech with her hands to a man who stands opposite to her in profile. He has in his hands some object resembling the hilt of a sword between the two figures is an old woman, who listens with attention to the conversation. They all wear oriental turbans.

46 The Capture of Christ

Impression from the silver plate still preserved in the Museum of Basle.



W + S